WHITNEY

Whitney Museum of American Art
Member's Magazine Fall/Winter 87

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Cover (left to right)
Breakfast at Tiffany's, 1961. Film still courtesy The Museum of Modern Art / Film Stills Archive

Richard Diebenkorn, *Cityscape I*, 1963 (detail). Oil on canvas. San Francisco Museum of Modern Art; Purchased with funds from Trustees and Friends in memory of Hector Escobosa, Brayton Wilbur, and J.D. Zellerbach

Marilyn Monroe, film still from *Niagara*. Source for Andy Warhol's *Marilyn* Series. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 1997

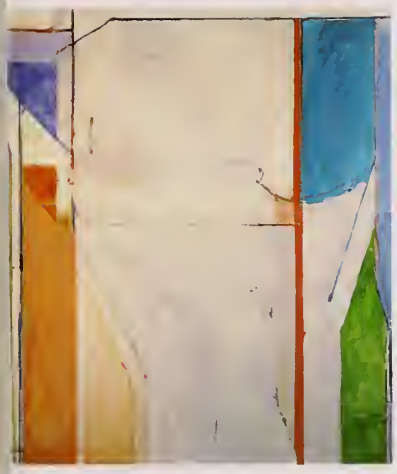
Opening Sequence (left to right)
Edward Hopper, *Seven A.M.*, 1948 (detail). Oil on canvas. Whitney Museum of American Art, Purchase and exchange 50.8

Richard Diebenkorn, *Ocean Park No. 43*, 1971. Oil on canvas. Collection of Gretchen and John Berggruen

Ellen Seator, *B.D.O.* 1997. Wood, steel, masterboard, glass, electrical fittings, carpet and paint. Whitney Museum of American Art, Purchase, with funds from the Contemporary Painting and Sculpture Committee. 97.54

RICHARD DIEBENKORN P. 3

NEWS BRIEFS P. 10



CONTENTS

2 From the Director

3 Richard Diebenkorn

15 The Warhol Look/Glamour Style Fashion

19 Fashion and Film

20 Permanent Collection

DEPARTMENTS

7 At the Branch Museums

8 For Members Only

10 News Briefs

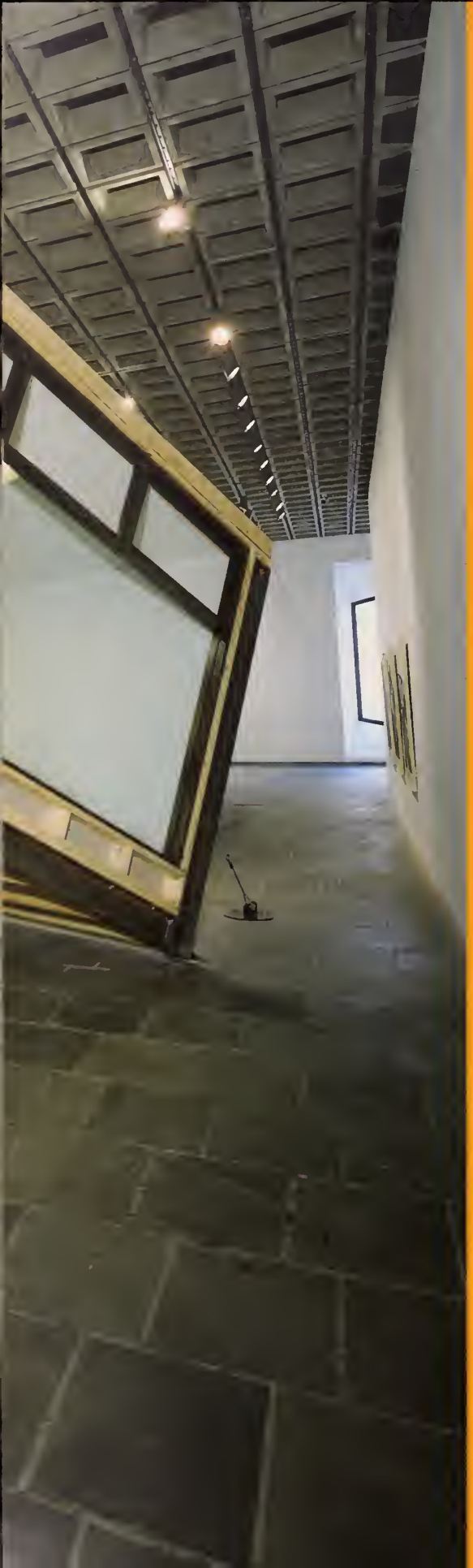
11 Education: Youth Insights

12 Sarabeth's at the Whitney

13 A Whitney Palette

14 Faces at the Whitney

21 Looking Ahead



David A. Ross

Dear Members and Friends,

Your participation and support make the Whitney the museum "where American art lives." At the core of our collective belief is the notion that artists are vital to shaping our perceptions of the world, and that, over time, the art of our nation has helped shape and advance our society. Our Permanent Collection, now comprising more than 12,000 objects and representing the most comprehensive historical collection of 20th-century American art anywhere in the world, has emerged in large part from the Annual and Biennial Exhibitions that were inaugurated in 1932 by the Museum's founder, Gertrude Vanderbilt Whitney. She took significant risks in supporting young artists such as John Sloan, Edward Hopper, Reginald Marsh, and Georgia O'Keeffe, long before they were accepted into the canon of American art history.

Upon rereading an early article on the Whitney recently, I was reminded of how true we've remained to the Museum's original mission: *The museum is based on certain general beliefs: that artistic creation is essential in the life of any nation; that a museum's most valuable function is not merely conserving tradition, but playing an active part in the creative processes of its time; that present-day American art is extremely diverse; that a museum should always be open to the new, the young and the experimental, should never forget that the artist is the prime mover in all artistic matters, and should respect his individuality. It would be presumptuous to point out the road upon which art must travel....We look to the artist to lead the way....*

At the Whitney, the artist has always led and will continue to lead the way. Our collection, an unrivaled record of contemporary judgments about American art and cultural activity during this century, demonstrates that the Whitney Museum has always been in the vanguard of identifying and collecting work by the most significant artists of our time.

This spring, for the first time in the Museum's history, we will open galleries devoted exclusively to the continuous exhibition of the Whitney's Permanent Collection. On the newly renovated and redesigned fifth floor, you will be able to view key works in the history of American art between 1900 and 1950, many of them acquired by Mrs. Whitney or donated by early patrons or by the artists themselves. This is an achievement that all of us can celebrate.

Your support of the Whitney helps us continue our tradition of sustained commitment to the manifold visions of contemporary artists. As the year comes to a close and you are considering your charitable gifts, I hope you will make a gift above and beyond your membership dues to our Annual Fund. Ten, twenty, fifty years from now, your gift will have an impact that is virtually unimaginable today. Please join us as we invest in the future, supporting the artists of today at the Whitney, "where American art lives."

David A. Ross

This exhibition is sponsored by J.P. Morgan & Co. Incorporated.
Organizational support has been provided by J.P. Morgan & Co. Incorporated and Philip Morris Companies Inc.
Additional funds for the presentation of this exhibition at the Whitney Museum have been provided by a generous gift from an anonymous donor.
Initial support for the organization of this exhibition has been provided by the National Endowment for the Arts.

Organized by Jane Livingston, guest curator, who writes about the exhibition here.

Richard Diebenkorn

(1922–1993), though he lived most of his life in California, became an internationally acclaimed painter whose work in every medium and period was both loved and respected by a wide audience. Within the United States, his style was one of the most influential of any American artist, especially in the context of art schools and university art departments. It would be fair to say that virtually any serious student of painting in the US from the 1970s through the early 1990s was at least familiar with his work; many were passionately engaged with it.

And yet Diebenkorn's art has not been as widely shown in the museum context as that of most other painters of his stature and popularity. Indeed, the retrospective exhibition I have organized for the Whitney Museum of American Art is the most comprehensive presentation ever mounted. The only other exhibition of comparable scope, organized in 1989 at The Museum of Modern Art by John Elderfield, was limited to works on paper.

The present exhibition begins with the dynamic abstract paintings and drawings of Diebenkorn's early period. In the late 1940s, Diebenkorn settled in Sausalito, California, after leaving the Marine Corps. In 1950 he and his family moved to Albuquerque, New Mexico, where he completed his master's degree; then they lived in Urbana, Illinois, where he taught for a year; and in 1953 they settled in Berkeley, California. The abstract works done in each of these locations have become known by their place names. Though the least familiar of his works, they are becoming increasingly well regarded.

The Sausalito pictures show Diebenkorn looking at the advanced abstract art of his time, especially that of Willem de Kooning, William Baziotes, Robert Motherwell, and such fellow Bay Area artists as Hassel Smith and Frank Lobdell. During the Albuquerque period, Diebenkorn began to take more note of such painters as

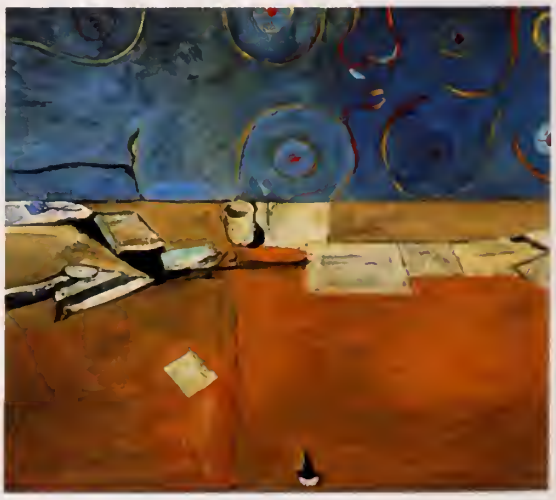
Richard Diebenkorn, *Girl Looking at Landscape*, 1957. Oil on canvas. Whitney Museum of American Art; Gift of Mr. and Mrs. Alan H. Temple 61.49

Richard Diebenkorn,
1962. Photo: Leo Holub

Arshile Gorky and Joan Miró, but also absorbed into his paintings the landscape around him, and the landscape viewed from the perspective of an airplane.

His work in these years radiated with extraordinary energy and invention, and he began to be noticed beyond California and New Mexico. In Urbana, he experimented with at least one incipiently "figurative" painting, and consolidated his achievement as a colorist of great originality. Finally, in the explosive series of Berkeley paintings—some of the most expressionist, and the most profound, of his career—Diebenkorn concluded the brilliant early abstract cycle of paintings and drawings. A 1956 New York exhibition of his early abstract paintings attracted critical attention and solidified his reputation as an emerging artist of exceptional talent. In 1955, Diebenkorn launched the large and varied body of work that separates him decisively from most other artists of the later 20th century: he created a successful representational vocabulary that would last until 1967, and that would establish him as a painter who could do the unthinkable—who could cross the immense divide between the abstract and the figurative, and do so with unprecedented authority. It was largely his association with two other Bay Area painters, David Park and Elmer Bischoff, that catalyzed Diebenkorn's move into figure drawing and then into subgroups in distinct genres—landscapes, still lifes, and interiors. The three artists began to meet regularly in one another's studios and draw from hired models.

The representational period culminated in several ambitiously scaled canvases done in 1965–67. *Recollections of a Visit to Leningrad, Window,* and *Large Still Life* are now ranked among the masterpieces of 20th-century American art. These paintings begin to hint at a reductiveness that would ultimately lead to Diebenkorn's abandonment of figuration, and a move into the long cycle of abstract paintings and works on paper known as the *Ocean Park* series.



Richard Diebenkorn,
Large Still Life, 1966.
Oil on canvas.
Private collection

Richard Diebenkorn,
Ocean Park, No. 116,
1979. Oil on canvas.
Private collection

Richard Diebenkorn, *Window*, 1967. Oil on canvas. Stanford University Museum and Art Gallery; Gift of Mr. and Mrs. Richard Diebenkorn and anonymous donors

This majestic cycle of canvases, for which Diebenkorn is perhaps best known, was begun in 1967 and completed in 1985. Again the works were titled in reference to the artist's physical location. In 1967, the Diebenkorns moved from the Bay Area to Santa Monica. Diebenkorn took up a faculty position at the University of California at Los Angeles, and moved into the first of several studios in the Ocean Park section of Venice, a neighborhood where many artists worked and lived. The paintings and drawings he produced in this environment are of a more ambitious physical scale and a more intellectually rigorous nature than even his most complex canvases of preceding years. Moreover, the *Ocean Park* works can be seen as a kind of late tribute to, and extension of, high modernism. Diebenkorn's three lifelong touchstones were Cézanne, Mondrian, and Matisse; though he was incapable of direct imitation, the presence of each artist is felt in the work of his later years.

In 1988, the Diebenkorns moved from Santa Monica to Northern California's Alexander Valley, settling into a beautiful, old house in Healdsburg that looks out upon vineyards flanking the Russian River, behind which lie oak-strewn foothills. There the artist converted a barn into an ideally situated studio, and prepared to continue his work in both large and small scale. But health problems kept him from attempting large canvases. The drawings he completed, however, hint at a new direction in Diebenkorn's art, a highly fluid, transcendently decorative vocabulary of form and color. It is tempting to speculate that, had this late style been embodied in large scale, it would have produced among the greatest "high decorative" oils of the artist's career—and of the 20th century. We are fortunate on this occasion to be showing some of these last works on paper for the first time.

Richard Diebenkorn died on March 30, 1993. Thanks in large part to his widow, Phyllis, his son Christopher, and his daughter and son-in-law, Gretchen and Richard Grant, the Whitney Museum, the Phillips Collection, the Fort Worth Museum of Modern Art, and the San Francisco Museum of Modern Art are sharing the privilege of presenting a body of his finest work of each period, much of it never before seen publicly.

Catalogue *The Art of Richard Diebenkorn* By Jane Livingston, with contributions by John Elderfield and Ruth E. Fine. 276 pages, 216 illustrations, 191 in color, 25 duotones. Published in association with the University of California Press. Paper $35, Members price $28; Cloth $60, Members price $48

MEMBERS EVENTS

Installation Tour for Whitney Fellows and Whitney Circle Members with guest curator Jane Livingston
Thursday, October 9 7 pm

Opening Reception for Whitney Fellows, Whitney Circle Members, Patrons, and Friends
Thursday, October 9 8–10 pm
Invitations will be mailed.

Members Morning at the Whitney
Sunday, November 2 9:30–11:30 am
Enjoy a private, in-depth tour of "Richard Diebenkorn" before the Museum opens to the public, followed by informal discussion and brunch in Sarabeth's at the Whitney. Fee: $35. *To register, please see page 12.*

FAMILY PROGRAM

Family Fun! Workshop
Path, Ocean, Sky:
Exploring Places and Spaces
Saturday, October 25 9–11 am
This family program features a special gallery tour and hands-on activity designed to teach participants to look at and talk about the art on view. Recommended for ages 5 to 10; children must be accompanied by an adult. Admission: $6 per family, members $4. Pre-registration is required. Call (212) 570-7710.

Whitney Museum of American Art at Champion
One Champion Plaza, Atlantic Street at Tresser Boulevard
Stamford, Connecticut

Between the Wars: Women Artists of the Whitney Studio Club and Museum

September 12–November 12, 1997

"Between the Wars" looks at an important period of the Museum's history and the essential support given to women artists active in the 1920s and 1930s. The roster of the Whitney Studio Club, established by Gertrude Vanderbilt Whitney in 1918, included over two hundred women artists—about half the Club's membership. Such admired graphic artists as Mabel Dwight, Peggy Bacon, and Isabel Bishop were early members of the Club and were later associated with the Whitney Museum, founded by Mrs. Whitney in 1930. Other artists included in the exhibition are Elsie Driggs, Victoria Hutson Huntley, and Virginia Berresford, who are associated with Precisionism; Lucile Blanch and Andrée Ruellan from the Woodstock group; as well as Wanda Gág, Caroline Speare Rohland, Katherine Schmidt, Caroline Durieux, and Marguerite Zorach.

Organized by David Kiehl, curator, prints, Whitney Museum.

Animal Tales
Contemporary Bestiary and Animal Painting

November 21, 1997–February 25, 1998

An illustrated narrative of moralizing tales featuring real or imaginary animals, the bestiary has been used as a didactic tool since its origins in the Middle Ages. This exhibition presents animal allegories in books—contemporary bestiaries, fables, or animal alphabets—and paintings by American artists, including Alexander Calder, Nicole Eisenman, Holly Lane, Jacob Lawrence, Alexis Rockman, Kiki Smith, and Philip Taaffe.

Organized by Cynthia Roznoy, Champion branch manager, and Stacy Hoshino, special projects coordinator, Whitney Museum Library.

This branch is funded by Champion International Corporation.

Philip Taaffe, *Untitled*, 1996. Oil and silkscreen on canvas. Collection of the artist

Whitney Museum of American Art at Philip Morris
120 Park Avenue at 42nd Street
New York, New York

Pictures at an Exhibition

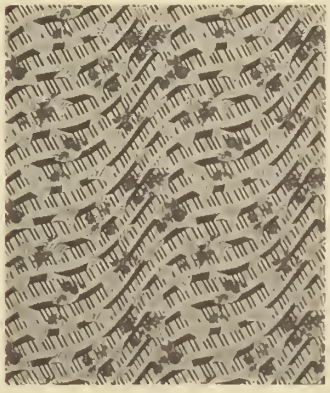
October 24, 1997–January 25, 1998

Christian Marclay has playfully composed a unique installation using a selection of works from the Whitney Museum's Permanent Collection. As in many of Marclay's earlier works, this exhibition explores the intimate relationship between the visual and auditory senses. Paintings, drawings, prints, and photographs depicting people playing music are hung salon-style in the gallery, creating an "orchestra of images" that encourages the viewer to "hear" sound through the eyes. The installation is designed to be experienced while seated—as an audience would listen to a concert—and includes benches reupholstered with various found fabrics decorated with musical motifs.

Organized by Eugenie Tsai, associate curator and curator of branches, Whitney Museum.

This branch is funded by Philip Morris Companies Inc.

For hours and program details, please refer to the Fall/Winter Calendar, located in this magazine's centerfold.



Christian Marclay, detail of fabric used for bench cushion, "Pictures at an Exhibition," 1997. Photo: John Berens

PUBLIC PROGRAMS

Artists & Youth:
Pictures at an Exhibition: An Installation by Christian Marclay
Tuesday, October 2 4:30 pm
High school students meet with artist Christian Marclay to discuss his work in "Pictures at an Exhibition." At the Whitney Museum at Philip Morris. Admission is free, pre-registration is required. Call (212) 878-2453

***Performance on 42nd* presents**
Christian Marclay with DJ Olive and DJ Toshio
Thursday, November 20 8 pm
An internationally recognized veteran performer and composer, Marclay uses turntables and LPs as his instruments, playing and manipulating records to create collaged environments of sound. Marclay will perform with two of ambient/illbient music's hottest downtown talents, DJ Olive and DJ Toshio. The trio will fill the Philip Morris Sculpture Court with wonderfully eclectic mixes that are an adventure for any pair of ears. This event is offered in conjunction with Marclay's installation "Pictures at an Exhibition," and admission is free. For further information, please call (212) 878-2453.

Members Mornings at the Whitney

Keith Haring
Sunday, September 21 9:30–11:30 am
Richard Diebenkorn
Sunday, November 2 9:30–11:30 am
The Warhol Look / Glamour Style Fashion
Sunday, December 7 9:30–11:30 am

Join us for leisurely, in-depth tours of major exhibitions on Sunday mornings before the Museum opens to the public. Conducted by an Education Department lecturer, each tour is followed by informal discussion and a delicious brunch in our restaurant, Sarabeth's at the Whitney. Fee: $35. For reservations, please call the Members Hotline at (212) 570-3641.

Frank Lloyd Wright in Wisconsin and Illinois

Courtesy Frank Lloyd Wright Foundation, Scottsdale, Arizona. Photo: Pedro Guerrero

Wednesday, September 24 – Sunday, September 28

In conjunction with our recent exhibition "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932," we are offering a uniquely designed trip to Wright country, where his aesthetic was formed. Visits are planned to a number of Wright's masterworks, including the world-famous S.C. Johnson Wax Administration Building in Racine, the Frederick C. Robie House in Chicago, and Unity Temple in Oak Park. Other highlights of the trip are tours of Wright-designed private residences; his own early home and numerous Prairie Style houses in the Chicago suburb of Oak Park; the Annunciation Greek Orthodox Church in Milwaukee; Taliesin, Wright's summer home and workshop in Spring Green, Wisconsin; The Art Institute of Chicago; the Milwaukee Art Museum, designed by Eero Saarinen, on the shore of Lake Michigan; and several private collections. Please call (212) 570-7743 as soon as possible, if you would like to join this tour.

Foundry to Campus: Contemporary American Sculptu

Thursday, October 16 9:30 am–6 pm

Spend an exciting day discovering modern processes and techniques for fabricating sculpture and exploring two spectacular collections of contemporary sculpture in beautiful outdoor settings. In the morning, we travel to Hamilton, New Jersey, site of the Johnson Atelier, a world-famous fine-art foundry and technical institute for sculpture, to enjoy a private tour of the workshops and foundry. At the adjacent 22-acre Grounds for Sculpture, an impressive range of works in many different media by internationally known artists occupies a gently rolling terrain with open spaces, courtyards, gardens and pools. Following lunch at a nearby inn, members visit the Princeton University Art Museum and campus, viewing major sculptures by such artists as Henry Moore, Louise Nevelson, Isamu Noguchi, Pablo Picasso, George Rickey, and George Segal. Fee (includes transportation, admission and lunch): $90.

To register for Members Art Study Tours Please complete the registration form on page 12 If you are registering with your credit card, you may fax the form to (212) 606-0205 or call the Members Hotline at (212) 570-3641 for immediate assistance Attendance is limited; registration is accepted in order of receipt. All programs are subject to change Program fees are non-refundable unless the space can be filled from a waiting list We reserve the right to cancel a program because of insufficient participation or other circumstances beyond our control, in which case all fees are refunded. Program fees cover actual expenses and are, therefore, not tax deductible.

Great American Collections: The Barnes Foundation

Saturday, November 15 9:30 am–7:30 pm

By popular demand, we are offering another trip to the Barnes Foundation in Merion, Pennsylvania, part of our continuing series celebrating great American collections. Established by Dr. Albert C. Barnes in 1922, the Barnes Foundation houses one of the finest private collections of French Post-Impressionist and early modern paintings in the world. In addition to an extraordinary number of paintings by Cézanne, Matisse, and Renoir, major works by Monet and Picasso are displayed among Old Master paintings, African sculpture, American art, and antique furniture. The Foundation reopened in the spring of 1996, following an extensive three-year renovation, during which time 80 paintings from the collection traveled on a record-breaking worldwide tour. Members enjoy an introduction to Dr. Barnes' collection during a private luncheon at one of Philadelphia's Main Line restaurants. A leisurely viewing of the collection follows, with time for exploring the Foundation's 12-acre arboretum. Fee (includes transportation, admission, lunch, and refreshments): $100.

Members Holiday Shopping Days

Tuesday, December 2 11 am–9 pm

Monday, December 8 11 am–6 pm

Find those special holiday gifts for your friends and family in the Whitney's unique Store Next Door. On these two days, members can take advantage of a special 20% discount on all merchandise, ranging from crafts and jewelry by local artists to inventive toys for children.

Whitney Fellows and Whitney Circle Members

Members of the Whitney Circle ($1,000) and the Whitney Fellows ($2,500) enjoy a wide array of exclusive events and special benefits, including free admission for any accompanying guests, free admission to educational programs (reservations required), and free catalogues for all major exhibitions. Invitations for two to pre-opening tours conducted by the curators of new exhibitions are among the most prized benefits of these membership levels, along with private receptions at exhibition openings.

Whitney Fellows and Circle members are invited to programs with artists, curators, collectors, and the director throughout the year. This fall, visits are scheduled to the studios of sculptor Tom Otterness and painter Dan Christensen, both of whom have works in the Whitney's Permanent Collection. Whitney Fellows and Circle members are invited to participate in trips to private art collections and Whitney Abroad art study tours, such as our upcoming tour "American Artists in Paris" with Adam Weinberg, curator, Permanent Collection (early June 1998).

Whitney Fellows are also invited to an annual dinner with the director, which will be held this year on September 30; it includes a cocktail reception and private viewing of "The Tate Gallery Selects: American Realities," and an after-dinner dialogue between Whitney Museum director David A. Ross and Nicholas Serota, director of London's Tate Gallery. In addition, Whitney Fellows are eligible to participate in the Whitney Art Loan program, enjoying the loan of a work of art from the Museum's Permanent Collection. For further information or to join the Whitney Fellows or Whitney Circle, please contact Wendy Belser at (212) 606-0385.

New Collaboration between the Whitney Museum of American Art and the Canadian Centre for Architecture

The Whitney Museum of American Art and the Canadian Centre for Architecture (CCA) in Montreal have begun a new collaborative relationship with the presentation at the Whitney Museum of the CCA-organized exhibition "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932." The relationship will continue with a major new exhibition on the work and influence of Ludwig Mies van der Rohe, "Mies in America," to be organized by Phyllis Lambert, founder and director of the CCA, debuting at the Whitney Museum in September 2000. Other collaborations for exhibitions to be presented at the Whitney are in the early stages of discussion.

Over the years, the Whitney has mounted several architecture exhibitions, including those on the work of Frank Gehry and Frederick Kiesler. Director David A. Ross explains, "We have long recognized that the Whitney Museum should do more to address architecture and urbanism as vital aspects of American culture. Having collaborated with CCA on last year's exhibition commemorating the 30th anniversary of our own landmark Marcel Breuer building, we will now expand the relationship between the two institutions and share our substantial curatorial as well as programmatic resources."

Founded in 1979 as an independent museum, archive, and study center, CCA works internationally to further the understanding of architecture as a public concern. "Our outlook and activities have always been international," noted Lambert. "This year, for example, our exhibitions are being shown at ten venues in Europe and North and South America. And yet we have lacked a sustained presence in the city that is the cultural capital of the world. Through this collaboration, CCA will be able to draw on the acknowledged strengths of the Whitney Museum and gain access to the wide range of audiences that New York attracts."

1997 Fall Gala

Andy Warhol and his lifelong fascination with the world of fashion is the theme of this year's Gala, *Whitney & Warhol*, which will take place on Thursday, November 6. Coinciding with New York Fashion Week, *Whitney & Warhol* will be a marvelous celebration of American art and fashion. Anne Sutherland Fuchs, Senior Vice President / Group Publishing Director of Hearst Magazines, and Wendy Goldberg, an American art patron active in California and New York, will be chairing the event. The Gala will be a lively and entertaining evening with cocktails, dinner, and a private viewing of the eagerly anticipated exhibition, *The Warhol Look/Glamour Style Fashion*. For more information, please contact Marita O'Hare at (212) 570-3672.

"1997 Biennial Exhibition" Acquisitions

In 1932, the Whitney Museum set up a special acquisition fund for purchases from Biennial Exhibitions. Historic acquisitions include works by Isabel Bishop, Louise Bourgeois, Stuart Davis, Richard Diebenkorn, Helen Frankenthaler, Arshile Gorky, Philip Guston, Edward Hopper, Jasper Johns, Reginald Marsh, Mark Rothko, and David Smith. Continuing its founding tradition, the Whitney Museum has acquired works by 16 artists in the "1997 Biennial," including Wendy Ewald, Charles Long, Kerry James Marshall, Antonio Martorell, Paul McCarthy, Gabriel Orozco, Jennifer Pastor, Richard Phillips, Matthew Ritchie, Edward Ruscha, John Schabel, Katy Schimert, Glen Seator, Paul Shambroom, Shahzia Sikander, and Sue Williams. Most of the works selected are the first by these artists to enter the Whitney's Permanent Collection. In addition, the Museum is in the process of acquiring two major works by Louise Bourgeois and Zoe Leonard. Additional fund-raising for these works is in progress.

Glen Seator, *B.D.O.*, 1997. Wood, steel, plasterboard, glass, electrical fittings, carpet and paint. Whitney Museum of American Art; Purchase, with funds from the Contemporary Painting and Sculpture Committee 97.54

Agnes Martin Print

Agnes Martin, one of the most acclaimed artists of our time, has, at the age of 85, produced the first color print of her career especially for the Whitney Museum of American Art Editions, a program through which the Museum commissions new prints from American artists. The three-color lithograph of pale yellow, pale blue, and graphite refers to a recent group of Martin's paintings. The print, *Untitled*, 1997, is available at $4,500; special members price, $4,000. For further information, please contact Elvin Topac at (212) 570-3644.

Youth Insights: Building an Intergenerational Conversation on American Art and Culture

In the museum world, education is hot. Acquisitions and exhibitions still get the lion's share of staff and money, but more and more, museums are regarding their educational role as primary to their missions. Last year, 18 museums around the country submitted proposals to support programs for community outreach and collaborations from The Pew Charitable Trusts, a Philadelphia-based philanthropy that encourages civic engagement in addressing critical issues and affecting social change. Only two grants were awarded, one of which was for the Whitney's "Youth Insights: Building an Intergenerational Conversation on American Art and Culture." The challenge grant provides $500,000 over four years (1997–2001). Each year, it will turn 15 high school students into paid junior lecturers to work with families and senior citizens. Connie Wolf, Helena Rubinstein Curator of Education and Associate Director for Public Programs at the Whitney, will administer the program. Here, she discusses "Youth Insights" with art writer Andrew Decker.

Andrew Decker How did you come up with the idea for this program?

Connie Wolf Over the last several years, the Whitney has been building and sustaining educational programs for a broad range of audiences. Three of our newest and most popular programs have been focused on senior citizens, families, and youth audiences. We quickly realized how exciting it would be to create an intergenerational program—and with very few intergenerational programs in museums, the Whitney would become a leader in creating such a focus. So we're linking these three areas.

But the real centerpiece is the creation of a new program for youth in New York City, one in which they become junior docents in the Museum—talking about art, interacting with people, and leading tours and activities for senior citizens and families. We want to give the students an opportunity to develop interpersonal skills and communication skills, and to offer their own insights into art. Part of the task is also to enable an exchange. Seniors are so fabulous because they come with such a wealth of experiences. And they are also incredibly eager to know what's going on today, to know what's going on in the minds of young people. And it gives the students a chance to be mentors to families, to smaller kids.

AD Where will the students come from?

CW The project is designed to link museums with communities, and so we have a number of institutions who will identify the youths. For example, we're working with the Hetrick Martin Institute, which is a gay and lesbian center for youth downtown at Astor Place, and with United Neighborhood Houses, otherwise known as the Settlement Houses of New York City.

AD Will the students be working only with contemporary art?

CW Not necessarily. I want them to recognize that even in historical material there are contemporary ideas that continue to engage us. You think about the portrait of Arshile Gorky and his mother in our Permanent Collection and you think about immigrant culture. Well, a lot of these kids are young immigrants, and certainly, the seniors will have firsthand experiences and perspectives to offer the students. I also want to whet their appetites for learning about history so that it's interesting and engaging.

AD It sounds multidisciplinary.

CW Yes. Artists are engaged in literature and history and philosophy and science and many other things, and we shouldn't be teaching our kids about art apart from these topics. The artists have a context, so why should the kids just be studying brushstrokes? In the end, we want the seniors, youths, and families all to understand that art can relate directly to their own lives and experiences.

Summer 1997 "Youth Insights" participants: (left to right) Betsy Sacks, Vanessa Scott, and Lismam Ato

Members Programs Registration

By Mail Please complete this form and mail with your check to:
Membership Programs, Whitney Museum of American Art,
945 Madison Avenue, New York, NY 10021-2790
By Phone (212) 570-3641 **By Fax** (212) 606-0205

NAME

ADDRESS

CITY STATE ZIP

DAYTIME TELEPHONE WITH AREA CODE

NAME (PLEASE FILL IN IF ORDERING TWO TICKETS FOR ANY MEMBERS TRIP)

I would like to attend the following events:

TITLE

DATE NO. OF PEOPLE x $ PRICE =

TITLE

DATE NO. OF PEOPLE x $ PRICE =

TITLE

DATE NO. OF PEOPLE x $ PRICE =

TITLE

DATE NO. OF PEOPLE x $ PRICE =

I have enclosed a check for $
payable to the Whitney Museum of American Art.

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Sarabeth's at the Whitney

David Case, general manager

To Whitney visitors, an added bonus when visiting the Museum is the chance to eat at its popular restaurant, Sarabeth's at the Whitney. Until recently, a predictable feature of most New York museums was the lack of appetizing choices for hungry art-lovers and patrons. But according to David Case, general manager of Sarabeth's at the Whitney, the impeccable quality of both food and atmosphere at the Whitney's restaurant has changed all that, heightening both expectations and appetites at museums throughout the city. "The whole genre of museum dining was changed by us," Case says. "No longer do people have to expect mediocre food in a museum."

Enjoying lunch at Sarabeth's

Initially considered by some to be a risky venture for museum and restaurant alike, six years later, Sarabeth's at the Whitney has become a favorite dining spot for both Upper East Side residents and international visitors. A sophisticated menu is offered that changes four or five times during the year, retaining perennial favorites, such as Velvety Cream of Tomato Soup and Fresh Berry Bread Pudding. Patrons who visit the museum in the afternoon, or who don't want a full meal, may enjoy a cup of coffee or a delicious dessert, either in the restaurant, in the casual adjoining café, or, during warmer weather, when the Museum's renovation is completed, under an umbrella in the sculpture courtyard.

Sarabeth's at the Whitney has a special offer for Members only. Through December 31, 1997, buy five jars of Sarabeth's famous preserves, and receive a sixth jar free, wrapped in a special gift box. Choose from a variety of delectable flavors, including Strawberry Peach, Cherry Plum, and Lemon Pear Butter. Price $45.

Museum members enjoy special benefits from this partnership, receiving a 10% discount off their total restaurant bill upon presentation of their membership card. Members may have brunch before the Museum opens, and then go directly upstairs to the galleries, or view an exhibition with a friend before claiming their table for a relaxing lunch.

Above all, Sarabeth's and the Whitney suit each other so well, according to David Case, because they are both emphatically American institutions. Just as the Whitney is devoted to American art, Sarabeth's is devoted to American cuisine, and serves only domestic wine and beer. Here's an added inducement, then, to come and enjoy a few hours exploring American creativity, both in the galleries and at Sarabeth's.

Opening dinner for "Keith Haring" June 23, 1997

Richard Pandiscio (left), designer of the "Keith Haring" catalogue, and fashion designer Isaac Mizrahi

Tibor Kalman, "Haring" installation designer, with artist Jenny Holzer

Donald McKinney, president, André Emmerich Gallery, dinner guest, and Julia Gruen, executive director, The Keith Haring Foundation

Members Tour to Storm King Art Center, Mountainville, New York June 7, 1997

Members viewing "The Fields of David Smith" with lecturer Deborah Goldberg (above); Alexander Liberman's sculpture *Iliad*, 1974–76, in the Center's collection (left)

Opening of "Larry Fink: Boxing Photographs" June 10, 1997

Larry Fink autographing a copy of his book, *Larry Fink: Boxing Photographs*, published by powerHouse Books

Members Opening of "Keith Haring" and "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932" June 24, 1997

Reception for "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932" June 25, 1997

Phyllis Lambert, director of the Canadian Centre for Architecture

Jeffrey Brown, Elise Jaffe, and guests

The 1997 American Art Award Gala June 26, 1997

Bryant and June Gumbel with David A. Ross

Gilbert C. Maurer, president, Whitney Museum, Ann Maurer, and guest

Douglas A. Warner III, Chairman of the Board and Chief Executive Officer (center), who accepted the award on behalf of J.P. Morgan & Co. Incorporated, with Leonard A. Lauder, chairman, and David A. Ross, director, Whitney Museum

Reception for "The Tate Gallery Selects: American Realities Views from Abroad: European Perspectives on American Art 3" July 9, 1997

Nicholas Serota, director of the Tate Gallery, Sir Edwin Manton, and Sandy Nairne, director of public and regional services, Tate Gallery

New Curator of Film and Video

Isobel Christine Iles has been appointed curator for film and video at the Whitney Museum and will assume her new post in September 1997. "I am looking forward to keeping the Whitney at the forefront of redefining video and new media's context within American as well as international art. I hope to introduce a fresh approach, one that takes into account both new interpretations of history and new developments in technology, including digital and Internet projects. I intend to further integrate film and video, and works in new media, with the Whitney's exhibition program and with other disciplines, something no other museum has yet fully done," Iles commented.

As curator and head of exhibitions at the Museum of Modern Art, Oxford, England, since 1988, Iles has been responsible for both formulating exhibition policy and curating exhibitions, including those of Louise Bourgeois, Gary Hill, Donald Judd, Sol LeWitt, and Tony Oursler. For the past 16 years, she has specialized in film and video installation, curating exhibitions and creating single-screen programs. She is currently working with the Whitney Museum on an exhibition history of film and video installation in America and Britain from 1964 to 1976.

Iles has also lectured and written widely on video and film, as well as on the history of performance art. She is on the faculty of Bard College, New York, and has taught at Goldsmith's College and the Royal College of Art, London, and the Slade School of Fine Art, University of London, among other universities. Iles has honors degrees from the University of Bristol in art history and political history, as well as a postgraduate diploma in arts administration from City University, London.

Meaning in Metal

Lisa Fidler's work has been an integral part of the jewelry collection at the Whitney Museum's Store Next Door since 1989. A Louisiana-based artist and craftsperson, Fidler is a self-taught jeweler who uses metal crafting as a medium to express her fascination with the vocabulary of objects. She gathers and incorporates into her work such ordinary articles as pieces of glass, pages of dictionaries, and photographs. Her hope is that, "by incorporating visual 'nudges,' humor, and moving parts, I will take my work past simple adornment toward viewer/wearer participatory objects." Fidler studied at the Kansas City Art Institute and earned her BFA from the California College of Arts and Crafts, Oakland.

"Time to Reflect" is a unique watch- bracelet of etched sterling silver, plastic reflectors, and paper. $750

"Spinning Hyp-no-pins" are of sterling silver, paper, and plastic. $100

Andy Warhol, *Self Portrait*, c. 1981–82. Polaroid photograph. The Andy Warhol Foundation for the Visual Arts, Inc. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 1997

The Warhol Look

This exhibition is sponsored by Bloomberg NEWS

Organized by The Andy Warhol Museum and curated by Mark Francis, chief curator, and Margery King, associate curator, The Andy Warhol Museum.

Andy Warhol, *Self-Portrait*, 1986. Polaroid photograph. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 1997 Photo: Richard Stoner

Andy Warhol as fashion icon? That's what will be on view at the Whitney this fall in "The Warhol Look/Glamour Style Fashion," an exhibition curated and organized by chief curator Mark Francis and associate curator Margery King of The Andy Warhol Museum in Pittsburgh. Most of the work on view comes from the Warhol Museum's collection, which includes thousands of paintings, drawings, photographs, and movies, as well as truckloads of archival material. In researching Warhol's work in depth, Francis and King came to realize that one of the greatest constants in Warhol's life and work was his interest in style.

Andy Warhol, *Interview Magazine* cover, October 1973, Lauren Hutton. The Andy Warhol Foundation for the Visual Arts, Inc. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 1997

Margery King: This exhibition is really about the way that Warhol's work and life intersected with the worlds of fashion and style and related aspects of our culture. He was an artist who considered his involvement in these worlds an integral part of his work throughout his career—he was, for example, a fashion illustrator in the 1950s, a fashion trendsetter in the 1960s, and the publisher of *Interview* magazine in the 1970s and 1980s.

The exhibition includes great Warhol paintings from the 1960s through the 1980s: *Marilyn* paintings that attest to the artist's fascination with Hollywood glamour; *Flowers* paintings that inspired Halston; and *Camouflage* paintings that designer Stephen Sprouse used as the source for his clothing designs and fabrics.

Glamour Style Fashio

Marilyn Monroe, film still from *Niagara*. Source for Andy Warhol's *Marilyn* Series. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 1997

Mark Francis: The exhibition, while it's called "The Warhol Look," is not just a one-person show. Over 40 artists are included—photographers, fashion designers, and filmmakers. There's a whole range of different types of material in the show—paintings, photos, film and video, clothing, and archival materials, as well as window displays. Just as many different creative activities were going on in Warhol's studio simultaneously, in this exhibition we aim to break down the boundaries between different media.

We're using a lot of material from the archives. For example, there are 100 photographs that Warhol collected of Marilyn Monroe. Among them are two—both marked by the artist—of the image of Marilyn that Warhol made famous when he used it as the source for his silkscreen paintings of the actress. Material such as this in the exhibition allows one to see the process of an artist at work—to see how Warhol took images from popular culture, and edited and transformed them into another thing, an iconic image.

It's actually quite rare for visitors to museum exhibitions to see this part of

Catalogue: *The Warhol Look/Glamour Style Fashion*. Edited by Mark Francis and Margery King, with contributions by Hilton Als, Judith Goldman, Bruce Hainley, Richard Martin, Glenn O'Brien, Barry Paris, John Smith, Thomas Sokolowski, and Peter Wollen. 300 pages, 800 illustrations, 150 in color. Co-published by The Andy Warhol Museum and Bulfinch Press/Little, Brown and Company. Paper $40, Members price $36; Cloth $75, Members price $67.50.

Andy Warhol, *Shoe*, 1950s. Tempera on wood. The Andy Warhol Foundation for the Visual Arts, Inc. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc. © 1997

the creative process. For Warhol, it was all an endless, vital process that was constantly being reinvented.

Margery King: Warhol's work had many aspects and incorporated many influences, as well as being influential in many ways. "The Warhol Look/Glamour Style Fashion" explores one of the most important veins running through his career.

Andy Warhol, *Before and After 3*, c. 1962. Synthetic polymer paint and pencil on canvas. Whitney Museum of American Art; Purchase, with funds from Charles Simon 71.226

Installation Tour for Whitney Fellows and Whitney Circle Members with co-curators Mark Francis and Margery King
Saturday, November 8 6–7 pm

Opening Reception for Whitney Fellows, Whitney Circle members, Patrons, and Friends
Saturday, November 8 7–9 pm

Opening Reception for Contributors and Members
Saturday, November 8 9–11 pm
Invitations will be mailed.

Members Morning at the Whitney "The Warhol Look"
Sunday, December 7 9:30–11:30am
Enjoy a private, in-depth tour of "The Warhol Look" before the Museum opens to the public, followed by informal discussion and brunch in Sarabeth's at the Whitney. Fee: $35.
To register, please see page 12.

PUBLIC PROGRAMS

Dandy Andy:
Art and Fashion of Andy Warhol
Wednesday, November 19 7 pm
Moderated by Richard Martin, curator, Costume Institute, The Metropolitan Museum of Art, with panelist Holly Brubach, fashion editor, *The New York Times Magazine*; Betsey Johnson, designer; Wayne Koestenbaum, author of *Jackie Under My Skin*; and others to be announced. Admission: $8; members, senior citizens, and students with current ID: $6.

Family Programs
Famous Faces! Fun with Fashion!
The World of Andy Warhol
Saturday, December 13 9–11 am
Admission: $8; members, senior citizens, and students with current ID: $6. Pre-registration is required. Call (212) 570-7710.

Fashio

The New American Film and Video Series is made possible in part by grants from the Film and Video Fellows of the Whitney Museum of American Art, the New York State Council on the Arts, George S. Kaufman and the Kaufman Astoria Studios.

Organized by Matthew Yokobosky, associate curator, film and video.

For the screening schedule for "Fashion and Film," please refer to the Fall/Winter Calendar located in this magazine's centerfold, or call the Whitney Museum's film and video information line at (212) 570-3676.

Throughout film history, clothing has often defined the time, the place, and the personalities of the actors onscreen, while also telling the story of fashion. A film and video exhibition of more than 50 features, documentaries, and short subjects, "Fashion and Film" traces the enduring relationship between the fashion and film industries. The exhibition spans the "modern" dress of the 1910s and 1920s; the glittering era of the Hollywood studio designers of the 1930s, 1940s, and 1950s; the role of commercial fashion houses since the 1960s; and the auteur status of today's top fashion designers, who recently have been the subjects of several documentaries.

n and Film

Breakfast at Tiffany's, 1961

Most Hollywood designers originally came from vaudeville and Broadway; however, in its eternal quest for glamour, Hollywood soon courted respected couturiers from the more sophisticated fashion houses to design for top performers. Audrey Hepburn wore Hubert de Givenchy's designs to perfection in Stanley Donen's beloved *Funny Face* (1957) and in Blake Edwards' romantic comedy *Breakfast at Tiffany's* (1961), as seen here.

Nanook of the North, 1922

Although it is not widely known, American filmmaker Robert Flaherty's *Nanook of the North* (1922) had ties to the fashion industry. A film that appeared to be a "real" view of Eskimo life was in actuality staged, with the financial support of Revillon Furs. In 1922, the film seemed to be a touching homage to the many Eskimo trappers who worked for Victor Revillon; today it can be read as glamorous advertising for the fur industry. *Nanook* is featured in the Isaac Mizrahi documentary *Unzipped* (1995), which will also be screened in "Fashion and Film," demonstrating the influence of Flaherty's film on Mizrahi's innovative designs.

Permanent C

Selections from the Permanent Collection

New works in the Whitney Museum's Permanent Collection, including acquisitions from recent Biennial Exhibitions and major gifts to the Whitney Museum, are highlighted in this exhibition. Works in a wide range of media by such artists as Tina Barney, Jessica Diamond, Mike Kelley, Gabriel Orozco, and Gary Simmons challenge traditional notions of artistic production and illustrate the diversity of vision and practice in contemporary art.

Jessica Diamond, *Tributes to Kusama: Infinity of Walls*, 1995. Latex and acrylic paint on wall. Whitney Museum of American Art; Promised gift of Norman Dubrow P.6.96

Edward Hopper, Seven A M , 1948. Oil on canvas. Whitney Museum of American Art; Purchase and exchange 50.8

The New Fifth Floor Permanent Collection Galleries / Opening Spring 1998

The Whitney Museum's first exhibition space exclusively devoted to selections from its renowned Permanent Collection will open in the spring of 1998. More than 100 works that reflect the principal areas of the Whitney's holdings—painting, sculpture, prints, photographs, and drawings—will be displayed continuously in eight galleries on the fifth floor of the Museum's Marcel Breuer-designed building.

The presentation of these works will be largely chronological, tracing the major movements in American art between 1900 and 1950. In addition, the galleries will be anchored by separate rooms dedicated to three of the artists most closely associated with the history of the Whitney: Edward Hopper, Georgia O'Keeffe, and Alexander Calder.

The new Permanent Collection galleries will open with a space designed to evoke the Museum's original building on West 8th Street and will include works of early 20th-century realism by such masters as John Sloan and Robert Henri. Following this will be a gallery devoted to the early modernist works by members of the Stieglitz circle, among them Marsden Hartley, Arthur Dove, and John Marin. The next gallery will include the work of Joseph Stella, Charles Demuth, and other artists who, from the mid-1920s through the early 1930s, began turning their attention to the urban and industrial landscapes. The works of Social Realists, including Reginald Marsh and Ben Shahn, will share a gallery with contemporaneous Regionalist pictures by such artists as Grant Wood and Thomas Hart Benton. The last gallery will be devoted to abstract and Surrealist art of the 1940s and early 1950s by Stuart Davis, Theodore Roszak, Arshile Gorky, Man Ray, and others.

These new galleries will enable the Museum to better fulfill its mission to acquire, exhibit, and preserve the finest examples of 20th-century American art. As we move into the next century, the presentation of these works reaffirms both the Whitney's maverick role in its early years as well as its continuing support of the art and artists of its time.

Through the Campaign for the Whitney, over $21 million has been secured to help create the Museum's new Permanent Collection galleries, consolidate staff in an administrative annex, and restore the Breuer building to its original glory. Critical funds still need to be raised to complete this all-important effort. Please join us now! For further information, contact Alexandra Wheeler at (212) 570-7700.

Bill Viola

February 12–May 10, 1998

The first major survey of this California-based video artist's ground-breaking work will encompass Viola's achievements in both video installation and videotape, produced over the past twenty-five years. The largest exhibition ever devoted to the work of a single video artist, it is a tribute to the wide range and aesthetic vision of Viola's work.

Bill Viola, *Reasons for Knocking at an Empty House*, 1982. Video/sound installation. The Art Institute of Chicago; Restricted gift of Barbara Bluhm, Mrs. Thomas H. Dittmer, Ruth Horwich, Susan and Lewis Manilow, Marcia and Irving Stenn, Dr. and Mrs. Paul Sternberg, and Lynn and Allen Turner, through prior acquisitions of the Leigh and Mary Block Collection. Photo by Kira Perov

Arthur Dove: A Retrospective

January 15–April 19, 1998

A renowned American modernist, Arthur Dove (1880–1946) was one of the first artists to create an abstract painting, in 1910. Along with Georgia O'Keeffe and John Marin, he was a key figure in the circle of his friend and dealer Alfred Stieglitz in New York during the 1920s, 1930s, and 1940s. In the decades that followed, Dove's work stayed somewhat in the shadows of the Abstract Expressionist movement, but recent critics have again brought him to the forefront of public attention. Consisting of some 80 paintings, drawings, and collages, this is the first exhibition to assess Dove's entire career in more than twenty years.

Arthur Dove, *Plant Forms*, 1912
Pastel on canvas. Whitney Museum of American Art; Purchase, with funds from Mr. and Mrs. Roy R. Neuberger 51.20

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